

SECTION III, N<sup>o</sup> 27.

CHARLES HALLÉ'S  
PRACTICAL

Pianoforte School.

SONATA IN A MAJOR  
WITH THE

RONDO ALLA TURCA

BY

W. A. MOZART.

Ent. Sta. Hall.

  
Price 5/-

FORSYTH BROTHERS,  
*Regent Circus, Oxford Street, London,*  
*Cross Street, and South King Street, Manchester.*

## PREFACE.

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A few remarks will suffice to explain the object of this Publication and its distinguishing features.

"THE PRACTICAL PIANOFORTE SCHOOL" will consist of a series of Pieces selected from the best Composers and calculated to guide Students, by gradual steps, from the very beginning to the highest degree of execution, and at the same time to form their taste and style.

The Work will be divided into five sections, namely, ELEMENTARY, EASY, MODERATELY DIFFICULT, DIFFICULT, and VERY DIFFICULT. Commencing with the Rudiments of Musical Notation, the Pieces will succeed each other in such progressive order that Students, after having mastered one number, may safely proceed to the next, thus sparing both Teacher and Pupil the difficult task of selection.

Each Piece will be prefaced by a certain number of Exercises, written expressly by me for this Publication, and having some bearing upon the difficulties of the Composition which they introduce. The daily practice of these Exercises should always precede that of the Piece until both are completely mastered.

Long experience has convinced me that the usual mode of fingering is insufficient to guard Pupils from the danger of contracting bad habits, as they cannot always be under the eye of the Master, and yet require a *constant* guide in this, more than in any other matter. Every note therefore will be fingered, except that in the case of reiterated chords the fingering will be marked only once, and Octaves will not be fingered when they are to be played with the Thumb and fourth Finger.

All Turns, Shakes, Appoggiaturas, and other Ornaments, will be clearly explained in footnotes whenever their proper execution may be doubtful; and in the more advanced Pieces there will be found, in brackets, supplementary signs of expression, where they may appear to me to facilitate the correct rendering of the Composer's intention. These I give on my own responsibility and as my interpretation of the masterpieces which I have made my study for many years.

Two Metronome marks will be prefixed to every Piece and Exercise; the first indicating the time beyond which Students ought not to venture before they can play both Piece and Exercise without fault, and the second giving the correct time.

The utmost endeavours will be used to keep the entire Work free from errors, and the greatest care bestowed upon its publication which the long and intimate relations I have had with Messrs. FORSYTH BROTHERS have led me to entrust to them.

A long experience as a Teacher and Performer, and a thorough acquaintance with the whole range of Pianoforte Music, encourage me in the hope that this "PRACTICAL PIANOFORTE SCHOOL" may prove what I wish it to be—a safe guide towards a sound Musical Education.

CHARLES HALLE.

# DAILY EXERCISE.

Each repeat to be played sixteen times without stopping.

M.M. ( $\text{J} = 100.$ ) ( $\text{J} = 126.$ )

M.M. ( $\text{J} = 112.$ ) ( $\text{J} = 144.$ )

M.M. ( $\text{J} = 80.$ ) ( $\text{J} = 108.$ )

M.M. ( $\text{J} = 69.$ ) ( $\text{J} = 88.$ )

## SONATA.

(IN A MAJOR.)

OP: 6. N° 2.

W. A. MOZART.

M. M. ( $\text{♩} = 100$ ) ( $\text{♩} = 126$ )

Andante grazioso.

The sheet music contains four systems of sixteenth-note patterns. The first system starts with a dynamic *p*. The second system begins with a dynamic *sf*. The third system begins with a dynamic *sf*. The fourth system begins with a dynamic *f*.

**VAR: I.**

*a*

1 2 1 + 1 2

**VAR: 2.**

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Minore.

VAR: 3.

*p*

*f*

*p* ( )

*sf* ( )

*f*

*h*  $\frac{2}{1} \frac{2}{1} \frac{1}{1} + \frac{1}{1}$

*i*  $\frac{2}{1} \frac{2}{1} \frac{1}{1} + \frac{1}{1}$

SECTION III N° 27.

6

Majore.

VAR: 4.

**VAR: 5.**

**Adagio.** M.M. ( $\text{♩} = 56$ ) ( $\text{♪} = 66$ )

The image shows a page of sheet music for a multi-instrument ensemble, likely a woodwind quintet. The music is arranged in six staves, each with a different clef (G-clef, F-clef, C-clef) and key signature (F major). The time signature is 6/8. The notation is highly detailed, with many grace notes, slurs, and dynamic markings like *f*, *p*, and *p*. Articulation marks such as dots and dashes are also present. Performance instructions include *1st*, *2nd*, and *k*. The bottom staff includes two small boxes labeled *j* and *k* with specific note patterns.

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*sf/p* *sf/p* *sf/p* *p* *m* *sp* *f* *f* *p* *p* *dim.*

*erdes:*

*1st* *2nd*

*Allegro. M.M. (♩ = 104) (♩ = 132)*

*VAR:6.*

The image shows a page of sheet music for a guitar or similar instrument. It consists of six staves of musical notation, each with a different fingering pattern indicated by numbers (1-4) and plus signs (+). The dynamics include *f*, *p*, and *(>)*. There are also sections labeled "see n", "1st", and "2nd". The music is written in common time with a key signature of one sharp. The notation uses standard musical symbols like quarter notes and eighth notes, along with specific fingerings and performance instructions.

M.M. ( $\text{♩} = 100$ ) ( $\text{♩} = 120$ )

## MINUETTO.

in A major.

*f*

*p*

*(>)*

*a*

*cres:*

*f*

*p*

*(=)*

*(V)*

*b*

*f*

*3 1 + 1 2 +*

*3 2 1 4 2 1*

*+ 1 3 2 1*

*(=)*

*p*

*(>)*

*c*

*f*

*p*

*cres:*

*f*

*a*

*b*

*c*

The sheet music for guitar, section III, number 27, page II, contains five staves of tablature. The first staff begins with a dynamic *p*, followed by a crescendo (*cres:*) and a dynamic *f*. The second staff starts with *sf*, followed by *p*, *f*, and *p*. The third staff includes a crescendo (*cres:*) and a dynamic *f*. The fourth staff features a dynamic *p*. The fifth staff concludes with the word "Fine.". Below the main section, there are six smaller examples labeled *d*, *e*, *f*, and *g*, each illustrating a specific finger pattern or technique.

**TRIO.**  
in D major

*p dolce.*

(*p*)

(*m p*) (*cres:*) (*p*) (*m f*)

*f*

(*p*) (*cres*)<sup>2</sup> (*dim*)<sup>2</sup> (*f*)

(*p*)

*cres.* - - - - - *cen.* - - - - - *do.* *f* ( )

(*mf*)

*p* (*mf* ) (*mp*)

(*cres.*) (*p*) *f* (*dim.*)

*p* (*mf*) (*f*) *1st* *2nd*

M.M. ( $\downarrow = 108$ ) ( $\downarrow = 132$ )

**Allegretto  
alla Turca.  
~~~~~  
in A minor.**

M.M. ( $\text{♩} = 108$ ) ( $\text{♩} = 132$ )

Allegretto  
alla Turca.  
in A minor.

MAIORE.

a  $\begin{smallmatrix} 3 & 2 & 1 & + \\ 2 & 3 & 2 & 1 & + \\ 3 & 2 & 1 & + \end{smallmatrix}$  b  $\begin{smallmatrix} 3 & 2 & 1 & 2 & 3 & 2 & 1 & 2 & 4 \\ 1 & 2 & 3 & 1 & 2 & 1 & 2 & 3 & 1 \end{smallmatrix}$  c  $\begin{smallmatrix} 3 & 2 & 1 & + \\ 2 & 3 & 2 & 1 & + \\ 3 & 2 & 1 & + \end{smallmatrix}$  d  $\begin{smallmatrix} 3 & 2 & 1 & + \\ 2 & 3 & 2 & 1 & + \\ 1 & 2 & 1 & 2 & 1 & + \end{smallmatrix}$  e  $\begin{smallmatrix} 1 & 2 & 1 & 2 & 1 & 1 & 1 \\ 1 & 2 & 1 & 2 & 1 & 1 & 1 \end{smallmatrix}$

The sheet music consists of six staves of musical notation for piano, arranged in two columns. The top row contains three staves, and the bottom row contains three staves. The notation includes various note heads, stems, and bar lines. Fingerings are indicated above the notes, such as '3 2 1' or '2 1 2'. Dynamics like *p*, *f*, and *(sf)* are used. Measure numbers and performance instructions like '(>)' and '(>)' are also present.

**Staff 1 (Top Left):** Treble clef, key signature of two sharps. Measures 1-2: *p*. Measures 3-4: Fingerings 3 2 1, 2 1 2. Measures 5-6: Fingerings 3 2 1, 2 1 2. Measure 7: Dynamic *(* *)*.

**Staff 2 (Top Right):** Bass clef, key signature of one sharp. Measures 1-2: *p*. Measures 3-4: Fingerings 3 2 1, 2 1 2. Measures 5-6: Fingerings 3 2 1, 2 1 2. Measure 7: Dynamic *f*.

**Staff 3 (Bottom Left):** Treble clef, key signature of one sharp. Measures 1-2: Fingerings 3 2 1, 4 3 2. Measures 3-4: Fingerings 3 2 1, 4 3 2. Measures 5-6: Fingerings 3 2 1, 4 3 2. Measure 7: Dynamic *(* *)*.

**Staff 4 (Bottom Middle):** Treble clef, key signature of one sharp. Measures 1-2: Fingerings 3 2 1, 4 3 2. Measures 3-4: Fingerings 3 2 1, 4 3 2. Measures 5-6: Fingerings 3 2 1, 4 3 2. Measure 7: Dynamic *(* *)*.

**Staff 5 (Bottom Right):** Bass clef, key signature of one sharp. Measures 1-2: Fingerings 3 2 1, 4 3 2. Measures 3-4: Fingerings 3 2 1, 4 3 2. Measures 5-6: Fingerings 3 2 1, 4 3 2. Measure 7: Dynamic *(* *)*.

**Staff 6 (Bottom Far Right):** Treble clef, key signature of one sharp. Measures 1-2: Fingerings 3 2 1, 4 3 2. Measures 3-4: Fingerings 3 2 1, 4 3 2. Measures 5-6: Fingerings 3 2 1, 4 3 2. Measure 7: Dynamic *(* *)*.

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## **MINORE.**

MAJORE,

The image shows two staves of musical notation for a piece titled "MAJORE". The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses an alto clef and also has one sharp. Both staves are in common time. The notation consists of vertical strokes representing fingerings and small dots above them. The first staff includes dynamic markings like "f" and "ff", and performance instructions like "(>)". The second staff includes dynamic markings like "f" and "ff", and performance instructions like "(>)". The third staff continues the pattern, with the first six measures identical to the first staff. The seventh measure begins with a vertical stroke followed by a horizontal bar, with the instruction "1st" above it. The eighth measure begins with a vertical stroke followed by a horizontal bar, with the instruction "2nd" above it. The ninth measure begins with a vertical stroke followed by a horizontal bar.

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*f*

*f*

*f*

*p*

*f*

*f*

*f*

*ff*

*f*

*g*

*h*

*i*